a few Chinese musicians living and working overseas to whom the discussion of Kyaw Kyaw Naing in chapter six should be quite relevant.

The book comes with a compact disk with twelve musical excerpts. Not only do these illustrate well the descriptions of musical characteristics in the text, they in and of themselves provide a comprehensive overview of the music the book discusses. They indeed fit the description of 'unfaded splendor'.

As is common with most Chinese writing that is translated from the English, the grammar, flow, and general literary style are occasionally awkward, and some passages require repeated reading. This is amplified by the awkward wording of technical terms as mentioned above. There are also a few rather trivial and amusing mis-translations that might mystify Chinese readers, such as translating 'specialists in Asian American studies' as '亞裔美國學者', and implying that Duke Ellington is actually a duke, and Count Basie a count. Nevertheless, the exceptional value of the book – academically and politically – is hardly marred by these flaws.

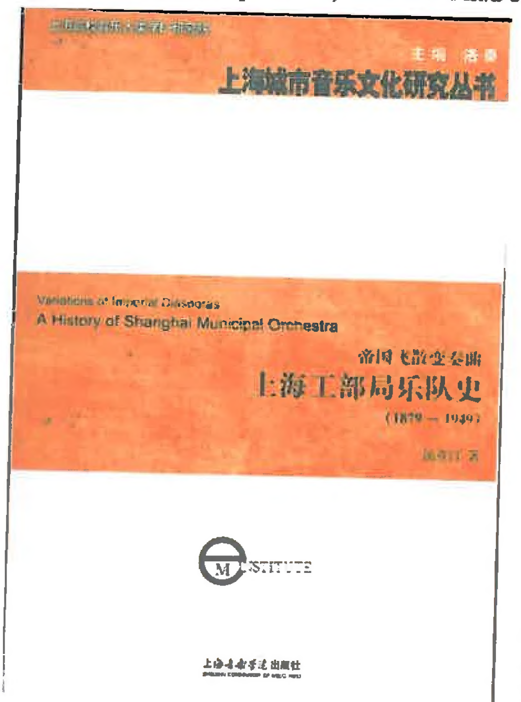
Bell Yung

Tang Yating 汤亚汀– Diguo feisan bianzouqu – Shanghai Gongbuju yuedui shi (1879-1949) 帝国飞散变奏曲–上海工部局乐队史 (1879-1949) (Variations of Imperial Diasporas – A History of Shanghai Municipal Orchestra, 1879-1949). Shanghai: Shanghai yinyue xueyuan chubanshe, 2014. vii + 345 pp. Photographs, illustrations, notes, bibliography, appendices. ISBN: 978-7-80692-968-1/J.936 (paperback, RMB ¥78)

The study of the Shanghai Municipal Orchestra (SMO), an institution initiated by foreigners for the service of the foreign communities in Shanghai's International Settlement and the French Concession, has become something of a phenomenon over the past couple of decades. Known initially as the Shanghai Public Band or the Town Band in the late 1870s, it later, in 1907, developed into an orchestra of 33 European and Filipino players. The orchestra's history from its inception in 1879 up until 1946 has been studied by a multi-national cast of scholars: Han Kuo-huang 韩國鐄 (1995), Robert Bickers (2001), Sheila Melvin and Jindong Cai 蔡金东 (2004), Enomoto Yasuko 榎本泰子 (2005/2009) and a number of China-based scholars. A quick Baidu, Google and CNKI search reveals that in addition to a staggering number of papers and MA dissertations, at least two PhD theses have been written about the subject. Given this kind of keen scholarly attention, the immediate question I had upon being presented with an advance copy of *Diguo feisan bianzouqu – Shanghai Gongbuju yuedui shi*, or to quote the author's own English title, *Variations of Imperial Diasporas – A History of Shanghai Municipal Orchestra*, was: 'Why the Shanghai Municipal Orchestra again?' My initial incomprehension was quickly quelled once I started reading the monograph. Rather than a rehashing of old and often-used materials, as most of the recent Chinese publications on the subject are, this is a timely, thoroughly researched addition not only to the scholarship on the SMO itself but also to the burgeoning body of literature examining cultural life in pre-Communist

Shanghai. The author, Tang Yating 汤亚汀, who teaches ethnomusicology and translation studies at the Shanghai Conservatory of Music, and is himself a Shanghainese, can point to a near-lifetime of intimate engagement with the city on different levels. Prior to the current book, he has already contributed a number of publications that have become standard works, at least in China, on subjects as wide-ranging as musical manifestations of Western colonialism in China, Jewish liturgical music in Kaifeng, music in the life of Jewish refugees in Shanghai during the interwar years, anthropology of music, and the urban soundscape. He, along with Xu Buzheng 許步曾 of the Shanghai Academy of Social Sciences, is particularly well known as a specialist on the vibrant and diverse musical life of Shanghai's Jewish communities during the 1920s-1940s, publishing a book in 2007 on the subject. His 'Reconstructing the Vanished Musical Life of the Shanghai Jewish Diaspora', a report written in collaboration with Kay Dreyfus (*Ethnomusicology Forum* 13.1[2004]), and Xu Buzeng's 'Jews and the Musical Life of Shanghai', published in Jonathan Goldstein's widely circulated edited volume *The Jews of China: Historical and Comparative Perspectives* (Armonk, N.Y.: M. E. Sharpe, 1999), are among the works most often consulted by Western scholars of Jewish migration to China. In a sense, the present book can be read as an erudite summation of decades of patient distillation in the fields of Jewish diaspora and Shanghai studies.

Tang's solidly researched new study of the Shanghai Municipal Orchestra is valuable in that it not only keeps up the very high standard set by Han Kuo-huang, Robert Bickers, and Enomoto Yasuko but also makes a new contribution by covering an enormous range of areas on which, up to now, little work had been done. It illuminates with extraordinary depth the complex and diverse forces at work in the history of the orchestra. In meticulously describing its seventy-year developmental trajectory, Tang has done a splendid job exploring how the meanings, practices and functions surrounding the orchestra have been conditioned by a variety of racial, political, economic, social and cultural forces.



Tang's methodology is based largely on analysing and presenting published documentary evidence (e.g. primary English, German and Chinese sources, such as the Annual Reports of the British-dominated Shanghai Municipal Council and the *Minutes* of its meetings, minutes of the Town Band committee, *Municipal Gazette of the Council for the Foreign Settlement of Shanghai*, programme notes, contemporary concert reviews, and recollections of conductor Mario Paci's daughter). He also draws on

the substantial literature that already exists in Chinese, English and Japanese (the latter albeit in Chinese translation). Theoretically, he sets out to test the ideas and theories of Robin Cohen, Robert Bickers, Philip V. Bohlman, Arjun Appadurai, Timothy Rice, Martin Stokes, Thomas Turino, Kay Kaufman Shelemay, and Su Zheng. Adopting a multi-disciplinary approach, Tang utilises Robin Cohen's concept of 'imperial diaspora' to focus on the various foreign communities that were crucial to the initiation, maintenance and transformation of the orchestra. He also cites Giddens, Habermas, Anderson, and Said as guides that informed his analyses of data. However, in his narrative, especially the first five chapters of the book, he leans more heavily on the models developed by Marcia Herndon ('Cultural Engagement: The Case of the Oakland Symphony Orchestra', *Yearbook for Traditional Music* 20 [1988]) and Margaret Myers ('Searching for Data about European Ladies' Orchestras, 1870-1950', in Beverley Diamond, Pirkko Moisala and Ellen Koskoff, eds., *Music and Gender* [Urbana: University of Illinois Press, 2000) to elucidate the various real and symbolic values ascribed to the orchestra. He uses Herndon's notion of 'cultural engagement' in particular to delineate how the orchestra, as a site of political, economic, racial and cultural tension, shapes networks of social and racial relations, through the production and consumption processes that define the history of this multi-ethnic and multi-cultural organisation.

Arranged in chronological order, the book includes an introduction, eight chapters (divided into two parts), several dozen illustrations, and four appendices. Similar to Edward Said's use of the music compositional device counterpoint in his *Culture and Imperialism* (New York: Alfred A. Knopf, 1993), Tang adopts the device of 'Themes and Variations' to organise his narrative. In his introduction, Tang brings a considerable amount of scholarship to bear to develop his argument and outlines the rationales underpinning the book's focus. Some of this discussion reappears in Chapter 8 and the reprinted paper in the appendices.

Part One, 'Period of the Shanghai Municipal Council' (this English heading and the following chapter titles are Tang's own), consists of five chapters, covering the period from 1843 to 1942. Chapter 1, 'Overture: Far East "Enclave" of European Empire and Its Musical Life (1864-1878)', opens with a brief description of the forced opening of Shanghai as a treaty port in the wake of the Opium War. This is followed by a brief survey of foreign theatre and musical activities in the life of foreign residents in Shanghai's International Settlement and the French Concession. Relying on careful examination of such documentary sources as the *Minutes of Shanghai Municipal Council*, the Shanghai Municipal Council's *Annual Reports* and the *North China Herald*, Tang also provides a well constructed account of bands that existed before the formation of the Shanghai Municipal Band in 1879.

Although Tang engages with many aspects of the orchestra, he arranges his narrative around the management of individual conductors. Chapter 2, 'Theme One: Flying European Bandmasters and Manilamen, 1879-1906', covers in some detail the development of the orchestra under the first three conductors: Jean Rémusat (1879-1880), Melchior Vela (1881-1899) and M. A. Valenza (1900-1906). Chapter 3, 'Theme Two: Prof. Buck and His Diaspora Musicians from [the] German Empire, 1907-1918', focuses on the recruitment of Rudolf Buck (1866-1952) and six musicians whose ranks included several string players,

and chronicles the changes that took place under Buck's leadership. Chapters 4 and 5 are dominated by the Florentine Mario Paci (1878-1946), who, directing the orchestra from 1919 until its dissolution in May 1942, is widely credited with being responsible for turning an ordinary town band into 'the best orchestra in the Far East'. Like Sheila Melvin, Jindong Cai and Enomoto before him, Tang relies on the recollections of Paci's daughter, Floria Paci Zaharoff, to provide a nuanced account of this colourful person (curiously, Melvin and Cai's book is not listed in the bibliography). While Tang has mustered considerable evidence to show how Paci played a big role in both having Chinese musicians playing in the SMO and performing China-related works by Chinese and European composers – a theme which has been covered in some detail by Melvin and Cai – one wishes he had probed a little deeper in his analysis of the anti-colonial climate of the 1920s and 1930s and taken into consideration the rising tide of nationalist sentiment as a crucial factor motivating Paci's decision.

Part Two, 'Period of the Post-Municipal Council', comprises three chapters covering the period from 1942, when the Japanese took full control of the International Settlement, up through 24 April 1949, the day when the last scheduled symphonic concert of the season was performed by the orchestra, now renamed the 'Shanghai Municipal Symphony Orchestra' by the Nationalist-controlled Shanghai municipal government. Of these, the excellently researched sixth chapter, 'Variation Two: Japanese Empire's "Joint Prosperity Circle of the [*sic*] East Asia" and the Jewish Musical Kingdom, 1942-1945', fills a scholarly lacuna through documenting the changes that took place after the Japanese takeover in 1942 through to 1945. Unlike previous chapters, this chapter is based mainly on previously little used documentary materials. These include the concert programmes preserved by Yoshio Kusakari 草刈义夫, formerly secretary of the Japanese-controlled Philharmonic Society of Shanghai, and reports and concert reviews published in the *Shanghai Almanac*, *Shanghai Jewish Chronicle*, and *Ostasiatische Lloyd* by Jewish exiles such as the music educator and historian Erwin Felber and the pianist and conductor Henry Margolinsky. It is thanks to these and later writings by Alfred Dreifuss that Tang is able to provide a fairly detailed account of the concert series given by the orchestra under the batons of Arrigo Foa, A. Slovtsky, Henry Margolinsky, and Takashi Asahina 朝比奈隆 (1908-2001). Despite the enormous wealth of material examined here, one criticism arises with regard to the overall picture, namely that there are not many interpretative passages as opposed to descriptions of concert activities. This may be partly because this is a period that has not been studied in any depth previously. A partial exception is the concluding section of the chapter. However, even this tends to be a summary rather than truly interpretive.

Chapter 7, 'Variation Three and Coda: End of Imperial Diasporas and Post-Colonial Complex [sic] of Shanghai Civil Society, 1945-1949', takes the story from 1945 up to 1949 and includes a blow-by-blow account of concert activities under a series of Chinese, Jewish and American guest conductors. Without a doubt, one major merit of this chapter is that it shows, using precise and documented examples, the inter-penetration of the Chinese and Western musical scenes, and the reciprocity of influences. The concluding chapter, 'Shanghai International Settlement and Its Musical Culture in the Perspective of Modernity', recaptures the main themes proposed in the Introduction and offers 'Post-Colonial Reflections on Its Institution, Public Sphere, and Cultural Representation'.

One of the many strengths of Tang's monograph – by far the most comprehensive treatment of the subject in terms of new data presented – is its scope. Tang's extensive archival work and his familiarity with existing scholarship have enabled him to identify and unlock new areas of inquiry. Current scholarship on the orchestra, for example, has tended to focus on the historical narrative of how it developed into an orchestra of international standing under the conductorship of Rudolf Buck and Mario Paci. With the exception of Enomoto's work, current literature covers the orchestra's history from either 1879 or 1881 up until 1942. But one of the clearly stated aims of Tang's book is to cover the two periods before 1879 and after 1942 (p.16).

Other strengths of this book include the excellent chronology of the orchestra; seven full lists of musicians who played in the orchestra during the years 1912, 1930, 1936, 1939, 1941, 1942 and 1946; numerous photographs (although some of them are not of good quality, especially the one on p.241); tables of income and expenditure; detailed lists of orchestral works performed; and concert programmes. A minor quibble is the use of the figures: there are numbered black-and-white photographs throughout the book, but they are not referenced in the text itself. Judicious placement of references to these figures would have complemented the detailed descriptions of contexts.

Despite Tang's stated aim to apply the ideas and theories developed in the fields of diaspora studies, urban soundscape, ethnomusicology, historical musicology, migration and transnational studies, his forte is his microscopic analysis of source materials. But this is a problem as well, for the text is often overloaded with information and loses its sense of proportion as the author piles quotation upon quotation. Some would have been better left to the notes or appendices. The book would also have benefited from more careful editing. There are quite a few mistakes, both factual and stylistic, throughout the book, betraying a degree of academic sloppiness and lack of attention to detail. The bibliography is especially problematic, as it is riddled with spelling mistakes and omissions (for example, on p.311, 'Counin' should be 'Kounin'; 'Auckland' should be 'Oakland'; 'Curt Kraus' should be 'Richard Curt Kraus'). It also suffers from a total absence of any discernible system in presenting reference materials. An index would have been useful to help the reader navigate the book, though its omission is a characteristic feature of many works published in the People's Republic of China.

These shortcomings aside, *Variations of Imperial Diasporas* is a truly important work contributing more than any previous writings to our knowledge and understanding of the SMO. It is innovative in interpretation, extremely rich in detail, and grounded in copious readings of primary materials. The use of sources in particular shows not only a surprising variety but also a very fine critical sense. It is a welcome addition to the growing body of research examining the intricate relationship between the spread of Western music in East Asia and global imperial expansion, as well as the role of music in the construction of identities and relationships. It complements, rather than supersedes, another recent book, *Xifang yinyuejia de Shanghai meng: Gongbuju yuedui chuanqi* [The Shanghai Dream of Western Musicians: Legend of the Shanghai Municipal Orchestra] (Shanghai: Shanghai cishu chubanshe, 2009) by Enomoto Yasuko. Because Tang consults and translates significant archival materials as well as the contemporary German, Jewish, English and Chinese press, his book can serve as a useful resource as well.

Hong-yu Gong